

APPENDIX

From *LIFE* Magazine, Sept. 27, 1963
EDITORIALS

Is Any Book Legally Obscene Any More?

A first-class book critic, Stanley Edgar Hyman, recently gave his readers in *The New Leader* a systematic "Defense of Pornography." Reviewing a couple of books which he found obscene, worthless and "suppressible under the law," he added that "the law is wrong. Neither book should be banned. In fact, no publication should be banned." He went on to defend pornography for the reason usually held against it, namely that it induces lascivious thoughts and (possibly) behavior. Even books without literary merit are either "harmless or beneficial" to a society which, said Hyman, suffers from too much guilt about sex.

That's the unorthodox view of a literary man. But a few days later a New York Supreme Court Justice, J. Erwin Shapiro, said almost the same thing in an official decision. He had before him a batch of books which he called "profane, offensive, disgusting and plain unvarnished trash" but refused to call legally obscene. The judge's reasoning should be of interest to parents as well as lawyers and publishers.

In the Roth and Alberts cases (1957) the U.S. Supreme Court gave its first official definition of obscenity. It extended the protection of the First Amendment to "all ideas having even the slightest redeeming social importance," the lack of which is one test of obscenity. The other is whether "to the average person, applying con-

temporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest." On this test the Court declared the material then before it obscene, although Black and Douglas dissented on the ground that "the test that suppresses a cheap tract today can suppress a literary gem tomorrow." The Shapiro decision turns their apprehension upside down.

Reluctantly, Shapiro felt obliged to read some 25 pieces of lewd trash (*Sex Kitten*, *Hill-billy Nympho*, etc.) and be their critic "because the law in its present state requires just that." The books all had the same plot (which Shapiro described as "from puberty to prostitution") and no pretense of literary merit. In that respect they differed from Henry Miller's *Tropic of Cancer*, which has litigated its way to freedom in several states because critics have persuaded the judges of Miller's "serious purpose." Indeed the trend of obscenity decisions is such that no work of recognizable literary merit, whatever its lingo or subject, is in much danger of suppression if its publisher is willing to fight for it in court. Now, if the Shapiro view holds, works of no merit are equally safe:

Is obscenity, then, an obsolete concept? Not quite. Even Shapiro made a point of the absence of four-letter words in his bundle of trash (another difference from Miller) and said the books were not "hard-core pornography." But he rejected the "literary merit" argument on the democratic ground that the mean and uneducated who "cannot cope with anything better" than trash are entitled to their "escape from reality." He met the "contemporary community standards" test by deciding that these are pretty low. His decision, obviously, is not going to make them any higher.

The history of literary censorship is not a pretty one. Shelley, Walt Whitman, Shaw, Dreiser, D. H. Lawrence,

Joyce, are just a few of the great writers who have been pronounced unprintable by one official bluenose or another. But Anthony Comstock has been dead since 1915, and the U.S., thanks largely to the Supreme Court, is now almost censor-free by civilized standards. This widening of freedom has been good for art, letters and our cultural level.

An ideal society would let anything be printed. But so long as professional pornographers exist, no state is likely to repeal its obscenity statutes. And there is danger that if our courts become too permissive, a public reaction will bring Comstock roaring back from his grave.

Definitions of obscenity—even of “hard-core pornography”—are inherently imprecise and changeable. But besides the lack of “redeeming social importance” there is another test which Warren relied on in the Roth case. It is the motive of the purveyor—what Frankfurter once called “dirt for dirt’s sake, or more exactly for money’s sake.” Although reputable publishers and authors are doubtless guilty of this motive in isolated passages, a discriminating judge should be able to recognize pure dirt from its total lack of other values or motives, and acknowledge that the public has a right to keep it off the street. The Shapiro doctrine is too permissive and should not survive.

Summary of the Seized Books.

Here follows a brief summary of the seized books with the page of beginning of some of the obscene passages indicated.

The State has included excerpts from a few of them to demonstrate the tenor of the seized books.

1. “*Born for Sin*”, by Al James, No. NB 1510R.

A nymphomaniac who works her way from small town truck stop to the big city and back peddling her body.

Obscene passages are to be found at pages 12, 32, 33, 42, to 45, 52, 53, 65, 66, 93 to 95, 109, 110, 132, 147, 148, 169.

2. *"No Longer A Virgin,"* by John Dexter, No. 1513R.

This is a story of a small-town girl who lives only for those moments when men's hands, sometimes several pairs, are caressing her body, particularly her overdeveloped breasts. When she fails to reach an orgasm with the hometown boyfriend, she moves to the large city where her aspirations are many times fulfilled.

Descriptive passages:

Perfect figures—pages 5, 8, 21.

Nymphomania—pages 5, 6, 7, 10.

Defloration—7, 8.

Narcissism—10-12.

Perversion—22, 41.

Descriptive intercourse—22, 23, 38, 118, 135, 153, 165,

189.

Lesbianism—pages 75, 76, 77.

Sadism—page 81.

3. *"Sin Girls,"* by Marlene Longmon, No. 1514R.

The general theme of this book is lesbianism. Pertinent pages for descriptive pages of lesbian acts are the following: Pages 6, 8, 9, 11, 19, 21, 22, 23, 24, 26, 27, 42, 43, 44, 51, 52, 53, 55, 56, 57, 64, 65, 66, 67, 68, 69, 70, 75, 77, 78, 79, 94, 95, 96, 97, 103, 107, 108, 109, 120, 121, 122, 123, 124, 168, 169, 177. At Page 191, which is the final page of the book, the principal character is rescued from lesbianism by a heterosexual affair.

The book is an example of masochism and flagellation. The following is a passage beginning at page 77:

"Eyes wide, Leslie watched. Gladys wore a thick, heavy cowhide belt in her trousers. She removed it now, doubling it and brandishing it. Understanding, Ronnie cowered back against the wall.

'No!' Leslie cried. 'Don't let her do it!'

'Quiet,' Laura ordered. 'This is between Gladys and Ronnie. Just watch.'

The belt licked out suddenly. It whicked across Ronnie's breasts with a resounding cracking sound. The belt snapped back and there was a livid mark across Ronnie's left breast, a long thin line snaking over the nipple and around into the beginning of her armpit.

Ronnie began to whimper. The belt snaked out again, and its tip lashed the soft flesh of Ronnie's belly. She spun around wildly, and the next merciless blow fell across the ripe quivering flesh of her buttocks, and then another immediately afterward snapped round the back of her thighs, the tip of the belt going between her legs. Ronnie tumbled to the floor, begging hysterically for mercy, and Gladys stood over her like some dark avenging angel of fury, her muscular arm rising and falling in an inexorable rhythm, and each descent bringing a fresh scream from the writhing girl on the floor."

4. "Sin Hotel", by Don Holliday, No. 1518R.

This is a story of mixed prostitution, lesbianism and homosexuality. Particularly descriptive passages are to be found on pages 12, 13, 15, 19, 35, 49, 53, 56, 79, 84, 90, 92, 102, 105, 117, 120, 131, 134, 168, 183. Total number of pages, 191.

5. "*Miami Call Girl*", by John Dexter, No. 1519R.

The story of a Miami Beach prostitute, with obscene descriptive pages on pages 14 to 19, 33 to 34, 38 to 42, 82 to 84. It has 191 pages.

6. "*Lesbian Love*," by Marlene Longmon, No. 1523R.

Following her seduction by her female school teacher, the heroine tries heterosexual activities but returns to her first love, lesbianism.

Descriptive passages:

Perfect figure—5, 6.

Lesbianism—6, 7, 8, 49, 55.

Descriptive heterosexual love—12, 22, 67, 149.

Statutory rape—22, 90.

Homosexuality—page 116.

7. "*Sex Jungle*", by Don Elliott, No. 1524R.

This is a story of juvenile gangs in New York and the sexual activities of these gangs, with an admixture of incest. Obscene descriptive pages are pages 6, 8, 45, 50, 52, 80, 81, 84, 91, 106, 108, 109, 113, 117, 119, 120, 132, 161, 165, 175. Total pages, 191.

Chapter six beginning at page 73 and continuing to page 85 is a description of Golden Dragon gang initiation. The initiate is required to have intercourse with three of the gang's girls while the rest observe. Excerpts are as follows:

"I was quiet for a minute. Hell, laying three girls in a row isn't the easiest thing in the world to do. And doing it in front of a mixed audience was a bitch of a job. But we had done plenty of fooling around in the Shining Sinners. Orgies, the newspapers would call them. Ten or twelve couples all naked, doing it

at the same time. That wasn't quite the same thing as what I was asked to do here. But other times we had screwing exhibitions, and me and Flora had had our turn at them while the rest of the gang and the debts stood around and watched and made bets and all. So I wasn't embarrassed by the idea, if you get me. Just a little worried. I wanted everything to work out right.

* * *

"But one rule around a gang is that the deb is her stud's property. When a caper is planned, the deb don't raise objections. Once she hooks up with a gang kid, she does what he wants. And if he wants her to strip down and lay publicly for a stranger, she does it—or else.

* * *

"Lora first," I said.

* * *

"Lora started to strip. She pulled her black jersey up over her head and dropped it to one side. She didn't have any bra on underneath, and her big breasts swung from side to side. They were the biggest I'd ever seen. Huge. They had little dimples in them, they were so big. They started right below her collarbone and must have gone a foot down her chest, as well as sticking out a foot.

"She stood there with those enormous boobs sticking out, and every eye in the room fastened right on her.

* * *

"I tightened on her breasts, feeling my fingers sink deep into their spongy fatness, and I lowered my head to her shoulder and took a bite out of her, and I drove myself deep into her . . .

"And she came alive.

* * *

"Which girl next?" Jimmy Nails asked.

* * *

"Joanne came forward. She was very nervous, I could tell. Close up, I saw that she couldn't have been much more than fourteen or fifteen at the absolute tops.

* * *

"We moved slowly at first, then faster, and I felt the tingling begin and knew that this was going to be a fast one for me, and I tried to heat her up, doing everything I could for her, only nothing seemed to get through to her.

* * *

"Somebody offered me a can of beer and I took it and drank about half of it. Then I turned, looking for Lisa. She was sitting on the couch, and when I looked at her her face put on an interesting smile. Christ, she was beautiful. Sleek and smooth and soft and satiny, and a mischievous look in her eyes.

"Come on," I said to her.

"She rose and came over to me. 'Do you want me to undress?' she asked.

"I'll undress you," I said.

* * *

"I pulled the sweater over her head. She was about five six or so, a tall girl. I took the sweater off her and unhooked her bra, bringing it forward off her breasts.

"She was built.

"Her breasts rose high and firm, and they were pale white, sort of creamy color with a glow of their own. The nipples were small and pinkish-red, and they sat near the top of the curve, looking up at me. My hands shook a little as I put them on those two round ripe boobs of hers.

"This was plenty woman, all right. Mike Reilly had himself quite a piece.

* * *

"Her fingers wandered magically. I began to breathe harder. I had my hands on her breasts, and the nipples were stiff against my palms, and I was looking into her eyes and seeing strange flecks of gold there, and our bodies were very close and yet still I was helpless, but the excitement was growing in me, growing by the minute as she used all of her skill, and then we were kissing, her tongue like a hot dart in my mouth.

"And it began to happen.

"I don't know the exact moment. One moment I was helpless, and the next I was on fire, burning up in the flame of her body, entering her, and she was moving, doing things with the muscles inside her, and when I opened my eyes for a moment I saw her with her eyes closed and still smiling, and then her fingers were raking line down my back and she was starting to moan, and I was carried away with her as sounds started to come out of her throat and mine, and it was like this was the first time I had ever done it with a girl, and the world was full of light and I felt the shudder of delight and rockets going off inside my head, and Lisa was stiff against me, her whole body shaking with pounding delight, and I felt it flowing through me like an electric current, and it was oh and oh and oh again, the current flowing through both of us, jolt after jolt, after jolt, and we were way up far out, and then it was ending, hard as we tried to hang onto it, it was ending, and down we came out of the stratosphere and it was all over, and I gasped for breath and pillowed down between Lisa's wonderful breasts and shook with exhaustion.

"I was beat.

"But I had passed the test."

His sister is also initiated. At page 105:

"All it was, was Johnny and Sis on the mattress with each other. But for me it took hours. It's a hell of a thing to watch your sister, giving an exhibition in front of a couple of dozen strangers. And Sis was good. She wasn't any scared virgin. She forgot all about the audience, and really cut loose with Johnny Slash."

8. "*The Lustful Ones*", by Clyde Allison, 1525R.

The theme of this is sex orgies in Greenwich Village, New York, New York. Obscene descriptions commence on Page 19, and continue on at 65, 101, 137, and 159. Total pages, 191.

9. "*The Wife Swappers*," by Andrew Shaw, No. NB-1526R.

The story concerns a suburban sex club consisting of eight perfectly-developed, sexually insatiable couples. The erotic play during the frequent orgies includes both heterosexual and homosexual activities.

Descriptive passages:

Perfect figures—5, 59, 66.

Descriptive intercourse—18, 21, 67, 84, 93, 119.

Sadism—22, 31, 68.

Nymphomania—27, 92.

Lesbianism—39, 41, 82, 85, 119.

Perversion—80, 82.

Sodomy—page 155.

10. "*Sex Model*", by Al James, No. NB1527R.

Central theme of this book seems to be vast number of obscene descriptions of the sex act, including rape. Pages at which obscene descriptive passages appear are 7, 8, 9,

10, 11, 16, 17, 18, 36, 37, 38, 39, 57, 58, 59, 66, 67, 84, 85, 86, 101, 102, 103, 111, 112, 128, 131, 136 to 137, 167 to 172, 178, 182, 183. Total pages, 191.

11. "*The Lecher*," by Don Elliott, No. NB1528R.

The protagonist in this story is an IBM operator who seduces a man and his son with the ardor of a nymphomaniac. Her desires are insatiable, while her playmates' abilities to perform sexually are immeasurable. Continuous intercourse is the yardstick of happiness.

Descriptive passages:

Perfect figures, descriptive nudity, pages 7, 14, 16, 47, 58, 110.

Nymphomania—12, 13, 14, 24, 48, 124.

Descriptive intercourse—30, 31, 32, 48, 108, 124, 125.

Indirect incest—95, 105, 126.

Perversion—66.

Sadism—189.

12. "*Lust Goddess*," by Don Elliott, No. NB1544.

With a theme of nymphomania and sadism, this story describes sexual excess by supersexed males and insatiable females. The heroine is consumed with a compulsion to control all males with whom she comes in contact.

Descriptive passages:

Perfect figure and descriptive nudity—6, 9, 12, 20, 47, 73, 110.

Nymphomania—10, 19, 55, 79, 180-185.

Descriptive intercourse—20-22, 55-57, 80, 98-100, 113, 132.

Sadism—63, 141, 148, 151, 153, 176, 188.

Defloration—116.

13. "*Sin Camp*", by Anthony Calvano, No. NB1545.

Theme is one of illicit sex at an army camp. It is pre-occupied with sadism and sex orgies. Descriptive pages of obscene nature come at Pages 55, 75, 109, 110, 157, 174, 143, and 149. Total pages, 190.

14. "\$20.00 *Lust*", by Andrew Shaw, No. NB1546.

The central theme is prostitution, with descriptive pages of the sex act commencing at Page 35, and continuing at 81, 159, 187, 188. It contains references to counterfeiting. Total pages, 190.

15. "*Convention Girl*", by Don Elliott, No. NB1547.

The central theme is that of a convention call girl and kept woman, with overtones of adultery and murder. Descriptive passages at Pages 13, 15, 25, 26, 27, 28, 33, 38, 39, 44, 68, 74, 75, 76, 77, 100, 101, 102, 103, 108, 109, 110, 111, 119, 124, 125, 126, 127, 131, 142, 143, 147, 148, 150, and 183. Total pages, 189.

16. "*The Isle of Sin*", by John Dexter, No. NB1549.

The central theme of this is sex by beatniks on a vacation island. Descriptive passages are on Pages 9, 23, 48, 49, 83 to 85, 121 and 122, 131 and 132, 177 to 179. Total pages 190.

17. "*Orgy Town*", by Will Newbury, No. NB1550.

While on a mission to rescue a wayward girl, for which he has been paid by sexual access to the sister, the central character visits teenage vice dens and takes part in orgies in the bushes, on the beaches and in bedrooms.

Descriptive passages:—

Perfect figures, descriptive nudity—pages 30, 31, 40, 73, 136.

Descriptive intercourse—72, 124, 125, 181, 182.

Nymphomania—pages 72, 122.

18. "Sex Spy", by J. X. Williams, No. NB1552.

The story about a female spy in a Latin American country. Descriptive passages are at Pages 35, 38, 46 through 49, 62 to 64, 66 to 69 (attempted rape), 82 to 84, 97 to 98, 104 to 109, 120 to 123 (sadism and rape), 134 to 135, 143, 148 to 150, 165 to 166, 177 (lesbianism) and 190 to 192. Total pages, 192.

Sadism is herein graphically portrayed beginning at page 119:

"The eyes of the soldiers gleamed moist with lust as they watched Glory awaken. Glory knew she was nude, knew her moist intimate areas were fully exposed, but she did not care.

* * *

"Bols said. 'Are you awake, Senorita Carter? Ah, I see that you are. Will you answer a question or two?'

* * *

"Bols leaned forward to await her reply. Glory spat directly in his face.

* * *

"Very well, Senorita Carter. Pepe, give her a taste. Arnolfo, you and Grigori hold her down.'

* * *

"Again Glory snapped her head forward and spat at him. Bols raised a sleeve to wipe his cheek.

"That is your answer, is it?" he said in a velvet whisper. 'Pepe? Burn her . . .!'

"Pepe extended the lighted twist of straw to touch Glory's breast. She screamed.

"Pepe stamped the twist under his boot, selected another and held it close to the lantern. His gross lips shone with saliva through the matted filth of his beard.

"Those soft lovely nipples," Bols said. "Imagine how they will look blackened and scarred. No man will want to fondle them or kiss them. Your name! Your real name!"

. . .

"Glory writhed, struggled to get free as the flame hovered close. It sent searing agony through her, agony that poured out of her lips in a long, shrill shriek of pain. She collapsed weakly between her captors, hoping they'd let her rest a moment.

"Let us try a more intimate area," came the voice of Bols. "Arnolfo . . . Grigori . . . hold her arms with one hand. Excellent. Ready, Pepe? Get the twist lighted. There. Now, gentlemen, a hand on the young lady's thighs. Pull them apart. . ."

"Oh, my God, my God, no!" Glory screamed. "You can't you wouldn't. . ."

"I will unless you tell me what I wish to know, Senorita."

"Oh, God, oh, God, no please, please don't. . ."

"Pepe?"

"No, no, don't burn me there, don't burn me there. . . ARRRRRRR. . ."

"The revolting stench of smoldering flesh gagged Glory, turned her sick and weak. The smell and the pain plunged her down, down, into black and bottomless oblivion.

"But once more she came awake, wishing for death now, wishing for release. Through the blur of her pain-dimmed vision she saw Bols' face like a phantom in a trick mirror, elongated and hideous, the mouth working in a mocking smile.

"You are a remarkable young woman. You have been trained. No ordinary American girl would

withstand such pain without speaking. But we shall have plenty of time. Senorita, please pay attention!"

"A hand knotted in her hair, jerking her head up. Three stinging slaps brought her eyes flying open.

"'Better,' Bols purred. 'Since our questioning will obviously take longer than I had planned, perhaps I should call a halt and give my faithful helpers a chance to appreciate your distinctive charms for themselves. Pepe? Shall you be first to invade the portals of joy?' Gazing up through a lock of hair falling across her forehead Glory could see the bearded Pepe shuffle forward along the truck bed, toying with his belt as he licked his lips. Bols picked up the lantern, held it high. It swayed back and forth with the rhythm of the truck bouncing over a bumpy road.

"'Grigori, you and Arnolfo should assist our friend, to assure the young lady's cooperation. Be prompt, Pepe. We cannot have too many more miles to go.'

"Glory tried to scream again, scream and clamp her thighs tight together as Pepe's nailed boot stamped cruelly between them and forced them apart. Then he dropped to his knees, put one hand on each of Glory's knees, slowly wedged them wide.

"The other two soldiers dropped to a crouch, one on either side, holding her legs wide, keeping her shoulders pinned to the foully matted straw. Bols' twisted face retreated in her vision, a surrealistic nightmare under the swinging beam of the lantern.

"'Be quick,' he laughed, 'be quick, comrade Pepe. Your actions will arouse our brothers, who wait their turns. And do not be easy, comrade Pepe.' His voice quaked uncontrollably: 'Rape her!'

"Now Pepe's loathsome bearded face descended over Glory's. She writhed, tried to fight, but pain had taken its toll. In one final instant of agony Glory screamed Antonio Rey's name, but it came out a wordless syllable. With brutal strength, Pepe assaulted her. As his fellows began to cry their encouragement Glory's mind again went mercifully dark."

As is flagellation at page 156:

"Stretched on her belly on the floor, Glory saw his arm raise up. She raised her own hand protectively.

"'Antonio! In the name of God, darling . . .'

"Crack! /

"Glory screamed and twitched across the floor. The whip had cut the straps of the slip, ripped the bodice to tatters. Her pulsing white breast heaved up into the light. A tracery of blood was cut across their upper surfaces.

"Glory moaned, rolled from side to side, digging her fingernails into her thighs to stifle the pain. The whip hissed along the floor as Antonio coiled it. His arm flashed up. His mouth contorted in rage:

"'You'll never use your body again. Never again . . .'

"Crack!

"The lash coiled around Glory's buttocks, tore free, cutting her slip to ribbons. It left another red mark across her belly and the rounded bulges of her quivering buttocks.

"Glory tried to crawl away. The pain was too severe. She could not speak. Words choked in her throat. She waited the next blow, wishing it would strike her dead. Everything was finished now, destroyed. Feebly she pressed her hands over her loins, trying to protect herself. The whip hissed coiling . . .

"Crack!

"Crack!

"A long, piercing scream tore out of Glory's throat. She went scrabbling over the floor, her breasts criss-crossed with whip-marks. Bloodstained her nipples, trickled down her belly, marked her thighs and buttocks."

And desire for seduction at page 149:

"'Darling . . . my darling . . . have me, my darling . . . I ache . . .'

"'Querida,' Antonio's voice whispered down the dream-wind, 'Queida, I want you so . . .'

"'Don't make me wait. Antonio . . . give me your love . . . let me have your love . . . oh, please . . .'

"'Yes, Querida, yes, I'll give it to you . . . let me be gentle as I give . . .'

"'No, Antonio . . . oh, darling no. I have to love you hard, hard . . . please, Antonio . . . lover . . . it's like fire . . . I can't wait . . . please, sweetheart, give . . . ohhhhhh! Oh, yes, yes, that's it, that's it, my darling, my lover, my darling . . .'

And perversion beginning at page 105 through 109:

"'Hurt me . . . hurt me, I don't care . . . just start . . . start . . . or . . .'

Bols arms went around her like a vise.

"'Then you have been warned.'

"'That's it, yes . . . yes . . . oh, yes, that's wonderful, that feels . . . Bols! Bols, what are you . . . no, Bols . . . no. I won't . . . not that . . . I won't let . . . Bols . . .'

"'Glory's fists beat at him, hammered at him mercilessly. He pressed on, his strength overpowering. The spasm which seized Glory was an evil thing, foul and loathsome as Bols caressed her with never a trace of emotion on his stark, sweat-dripping face.

"'Again Glory tried to struggle, but her balled fists beat ineffectually at his shoulders.

"'Bols . . . you mustn't . . . Bols . . . don't . . . don't . . . ah, God, Bols, stop, stop . . . stop . . . stop before you . . . agh!'

"'Tell me to stop,' Bols snarled. 'Tell me you really want me to stop.'

"'Yes, . . . ah . . . ah . . . oh God . . . the hurt I can't bear . . . I . . . won't.'

"'Shall I stop?'"

Bols' voice came like thunder, mocking her, making her filthy, a degraded thing.

"'Shall I stop now, my darling Jean? Or shall I go on to the end? If you say stop . . .'"

"'Yes you must . . . you . . . what's happening to me?'"

"'Do you want me to go on? Do you want me to go on, Jean? Do you? DO YOU?'"

And with terrible wanton abandon Glory opened her lips and screamed:

"'Yes . . . yes . . . yes . . . it's too late . . . go on! go on, go on!'"

* * *

Never in her life had Glory Hill felt so soiled, so thoroughly degraded.

"Bols left her sprawled naked. Distantly she heard his mocking laugh."

19. *"Trailer Trollop"*, by Andrew Shaw, No. NB1553.

The theme is adultery, prostitution and statutory rape, with smatterings of lesbianism at an army base. Theme includes abuse of prostitute by men which forces her to try lesbianism, but in the end virtue triumphs and she returns to illicit heterosexual sex. Obscene passages occur at Pages 29 and 30, 34 and 35, 58 to 60, 105, 106, 111 through 113, 119, 126 to 129 (violent sadism). Total pages, 192.

20. *"Flesh Is My Undoing"*, by Clyde Allison, No. NB-1555.

Surrounded by lust-driven females at a weekend sex party, the protagonist takes time to make love to all guests, who trade partners in the continuous game of musical bedsprings, while endeavoring to crack a sex-badger racket.

Descriptive passages:

- Perfect figure—pages 27, 99.
- Descriptive intercourse—27, 28, 48-50, 57, 68, 79, 99, 142.
- Nymphomania—62, 79, 148, 179.
- Statutory rape—98.
- Rape—185.
- Sadism—162, 183, 185.

21. *"Sex Circus"*, by John Dexter, No. NB1556.

In his new position as circus roustabout the central character learns his duty consists primarily serving as a "stud" to the female performers, all with insatiable sexual appetites and voluptuous figures. He is also a target for the sadistic expression of two homosexuals.

Descriptive passages:

- Perfect figures—pages 8, 45, 149.
- Descriptive intercourse—32, 33, 70, 71, 83, 84, 132, 148, 150.
- Perversion—46, 69, 123.
- Sadism—92, 133.

22. *"Malay Mistress"*, by Clyde Allison, No. NB1557.

The central theme of this is an American man in the Orient, participating in oriental sex, including perversions. Obscene passages at Pages 7 to 10, 30 to 42, 63, 64, 65, 102, 103, 104, 132, 133, 134, 171, 172, 173, 174, and 175. Total pages, 190.

23. *"The Sinning Season"*, by Tony Calvano, No. NB-1561.

Central theme is adultery and sex at a hunting lodge in the north woods. Obscene passages at Pages 19, 51 to 55, 78 to 79, 130 to 132, 137, 138. Total pages, 190.

24. "*Sin Song*", by John Dexter, NB 1562.

In this story of a two-dollar-a-fall prostitute's rise to a "Sexpot" rock and roll singer, sexual activity is accepted by the characters as being commonplace as sitting down and with no greater morality involved. Love is not an issue; neither is possible pregnancy. Sexual exhaustion is unheard of as the supersexed males, the nymphomaniac females, all with perfect, overdeveloped figures and glands perform from various positions with little emotion except lust.

Descriptive passages:

Perfect figures—pages 5, 15, 83, 112, 117

Supersexed males—pages 11, 21, 75, 113.

Nymphomania—pages 18-19, 37, 112, 118

Criticism of accepted morality—20, 22.

Sadism—20, 92, 108, 182.

Homosexuality—116.

25. "*Passion Slaves*", by Andrew Shaw, No. NB1563.

This is a story of a teenage girl who flees the passion of her school teacher to become a prostitute in a large city. The girl, equipped with overdeveloped figure and drives, enjoys sexual activity so much she carries on her wanton adventures for either pay or play.

Descriptive passages:

Perfect figure—pages 6, 14, 17, 22, 81, 93, 122.

Descriptive intercourse—22, 32, 96, 111, 112-113.

Nymphomania—13, 17, 21, 31, 84, 94, 126, 142, 149.

Incest—81.

Sadism—115.

Lesbianism—152.

Rape—152-153.

26. *"The Sinful Ones"*, Don Elliott, No. NB1564.

American in Italy on summer vacation participating in Continental sex experiences. Descriptive passages on Pages 26 to 27, 37 to 38, 47, 61 to 62, 98 to 102, 109 and 110, 134, 135, 158 to 161 (lesbianism), and 188 and 189. Total pages, 190.

27. *"Lover"*, by Andrew Shaw, No. NB1551.

This story is concerned with a 19-year-old male whose who develops his profession in the slums of New York and rises to the penthouses of Fifth Avenue. Sometimes he is paid for a brief house call and on other occasions makes a handsome fee by servicing several lusty females during all-night orgies.

Descriptive passages:

Perfect figures—pages, 16, 17, 35, 37, 68, 102, 144.

Descriptive nudity—pages 18, 19, 20.

Lack of love—16, 20, 21, 24.

Descriptive intercourse—pages 21, 23, 39, 40, 71, 102, 104, 143.

Supersexed male—24, 180.

Defloration—24, 74.

Statutory rape—72-73.

Lesbianism—pages 113-114.

Orgies—pages 171, 180.

Homosexuality—189.

28. *"Love Nest"*, by Tony Calvano, No. NB1559.

The theme of this book is a husband whose wife is frigid, who seeks satisfaction of sexual desires with other women. Obscene descriptive passages will be found from Pages 12 to 13, 22 to 34, 39, 49, 50, 61 to 66 (overtones of incest), 69 to 72, 93 to 96, 101 to 103, 125 to 127, 151 to 153. Total pages, 190.

29. "*Passion Trap*", by Don Elliott, No. NB1521R.

The theme of this is a college professor studying for his graduate degree, who is in love with a frigid girl, who exercises his sex lust on a waitress who is beneath him. After a long and torrid affair he finally wrenches himself away to the highly educated, intellectual woman, who is his mental equal, and overcomes her frigidity in an illicit connection. Obscene passages appear at Pages 37 to 41, 71 to 77, 83 to 85, 122 (rape), 134 to 136, 172, 173. Total pages, 191.

30. "*Sin Cruise*", by Don Elliott, No. NB1554.

Theme of book is bachelor on cruise in Mediterranean participates in number of sex orgies with super abundance of unattached females aboard. Overtones of adultery. Also orgies with sisters. Descriptions start at Pages 26 through 29, 36, 56 to 60, 99 to 100, 109, 134 to 136. Total pages, 190.

31. "*Seeds of Sin*", by Louis Lorraine, No. NB1560.

Theme is a college professor making survey of women's sexual habits. Having a frigid wife, he has an affair with a woman encountered in the course of survey. Descriptions on Pages 42, 58 to 60, 68 to 71, 102 to 106, 186 to 189. Total pages, 190.

Each of the foregoing books bears the notation: "This is an original Nightstand Book."